

The cover of Whitney Magazine features a solid yellow background. On the left side, there is a photograph of a modern, white, angular building with a small, dark window. The title 'WHITNEY MAGAZINE' is printed in a bold, blue, sans-serif font, with 'WHITNEY' on the top line and 'MAGAZINE' on the bottom line. The text is partially overlaid by the building's facade.

# WHITNEY MAGAZINE

September - December 1998



## LETTER FROM THE DIRECTOR

MARK ROTHKO

## REFLECTIONS ON ROTHKO: THREE CONTEMPORARY ARTISTS

BOB THOMPSON

JANINE ANTONI, SWOON

## THE AMERICAN CENTURY: ART AND CULTURE 1900-2000

## FACES AT THE WHITNEY

## CORPORATE SUPPORT

## WHITNEY MUSEUM STORE 10TH ANNIVERSARY

## GIFTS AND ACQUISITIONS

## FOR MEMBERS ONLY

## WHITNEY PALETTE

## EXHIBITION SCHEDULE

## EXHIBITIONS

Mark Rothko

Bob Thompson

Duane Hanson

Contemporary Series

Permanent Collection

New American Film & Video Series

Whitney Museum of American Art at Philip Morris

Whitney Museum of American Art at Champion

## PUBLIC PROGRAMS

## MEMBERS PROGRAMS

## WHITNEY MUSEUM STORE & WHITNEY MUSEUM BOOKSTORE

## LOOKING AHEAD

## HOURS

Wednesday 11 am-6 pm

Thursday 1-8 pm (6-8 pm free)

Friday-Sunday 11 am-6 pm

Monday, Tuesday\* closed

\*ArtReach Tuesday for specially scheduled education programs

## ADMISSION

Members free; Adults \$9.

Senior citizens, 62 and over.

and students with ID \$7

Children under 12 free

## FREE ADMISSION FOR A YEAR

Become a member of the Whitney and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store, Whitney Museum Bookstore, and Sarabeth's Restaurant, and other benefits. Visit the Membership Desk in the Museum Lobby, call 570-3641, or see page 16.

## LOCATION

945 Madison Avenue at 75th Street

Subway: 6 to 77th Street and Lexington

Bus: M1, M2, M3, M4, M18,

M30, M72, M79

## WHITNEY MUSEUM STORE & WHITNEY MUSEUM BOOKSTORE

### Store

Tuesday-Sunday 11 am-6 pm

Thursday 11 am-8 pm

### Bookstore

Tuesday-Sunday 11 am-6 pm

Thursday 1-8 pm

## SARABETH'S RESTAURANT

Tuesday 12-3:30 pm

Wednesday 11 am-4:30 pm

Thursday 11 am-4:30 pm with

Café open until 7:30 pm

Friday 11 am-4:30 pm

Saturday and Sunday

10 am-4:30 pm; closed Monday

Whitney Museum members

receive a 10% discount

## General Information

(212) 570-3676

## Offices

(212) 570-3600

## Education Department

(212) 570-7710

## Membership Department

(212) 570-3641

## Whitney Museum Store

(212) 606-0200

## Whitney Museum Bookstore

(212) 570-3614

## Whitney Museum at Philip Morris

(212) 878-2550

## Whitney Museum at Champion

(203) 358-7630

## Sarabeth's at the Whitney

(212) 570-3670

## WHITNEY WEB SITE

<http://www.echonyc.com/~whitney>

Visit the Whitney Museum of American Art's web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

## LETTER FROM THE DIRECTOR



I am delighted to begin my tenure at the Whitney Museum of American Art this fall. Apart from a superb exhibition calendar, there is a sense of optimism here that builds on the strong legacy of my able predecessor David Ross. The Board of Trustees and staff of the Museum have been very generous and welcoming as my wife, Jacqueline, and I make our way back to New York, in my case after an eleven-year absence.

There is much speculation in the air about what kind of institution we will become with new leadership. Suffice it to say that I am committed to striking a balance — one which will embrace creative provocation and champion achievement for the benefit of the public. The talented staff of the Whitney will be given every opportunity to do what they do best: research, publish, display, and engage everyone from schoolchildren to scholars in the formidable history of twentieth-century American art and the art of our time.

I look forward to meeting you at Museum openings and functions, and will appreciate hearing from you at any time with your concerns and suggestions. We need your participation to help make the Whitney even more welcoming and more fulfilling as a place of intellectual stimulation and enjoyment.

*Maxwell L. Anderson*



# MARK ROTHKO

September 17–November 29

BEGINS ON FLOOR 3

PETER NORTON FAMILY GALLERIES

CONTINUES ON FLOOR 4

EMILY FISHER LANDAU GALLERIES

No. 13, 1958

Oil on canvas, 95 3/8 x 81 3/8 in.

The Metropolitan Museum of Art, New York;

Gift of The Mark Rothko Foundation, Inc., 1985

The monumental canvases of Mark Rothko have been seen in twenty-five past Whitney exhibitions, including five consecutive Whitney Annuals between 1945 and 1950. The present exhibition, however, is the first comprehensive installation of Rothko's work at the Whitney. The Museum's continuing commitment to the visionary, luminous art of this Abstract Expressionist painter mirrors the worldwide acclaim that Rothko has long received.

Although Rothko was a leading figure among the Abstract Expressionists known as the New York School, he is often categorized with the Color Field painters. But he rejected this perception of himself as a colorist, for he did not focus on the relationship between color and form, but rather on an implied, emotional content produced by this relationship. In Rothko's paintings, this content is evoked in its purest form through the balance of color and scale and the absence of decorative form. Rothko's brilliant work derives its power from the interaction of these formal elements with the viewer's emotional experience.

The exhibition, the first American retrospective of Rothko's oeuvre in twenty years, was organized by the National Gallery of Art, Washington, D.C. It features 115 works dating from the 1930s to 1970, the year of Rothko's death. Although the artist's Surrealist and mature periods are emphasized, early figurative and expressionist works are also included, and these provide an insight into the roots of Rothko's use of color and form. Also included are works donated to the National Gallery in 1986 by the Mark Rothko Foundation, as well as pieces borrowed from public and private collections around the world. Drawn from these rich resources, the retrospective offers an in-depth exploration of Rothko's vision and genius.

ii

Installation  
Tour for  
Whitney  
Fellows and  
Whitney  
Circle  
Friday  
September 18  
6:30–7:30 pm

Members Opening  
Reception  
Friday, September 25  
Whitney Fellows,  
Whitney Circle,  
Patrons, and Friends  
7:30–9 pm  
Contributors and  
Members  
9–11 pm

Art After Hours  
Tuesday,  
October 20  
6:30–8 pm  
See p. 17

Family Fun!  
Workshop  
Surrounded by  
Color: Mark  
Rothko's  
Paintings  
Saturday,  
October 24  
9–11 am  
See p. 14

Symposium  
Artists on  
Mark Rothko  
Tuesday,  
November 17  
7 pm  
See p. 13

Exhibition Catalogue  
Mark Rothko, by  
Jeffrey Weiss  
See p. 19

# Reflections on ROTHKO

THREE CONTEMPORARY ARTISTS

*Excerpts from the exhibition catalogue Mark Rothko, by Jeffrey Weiss,  
National Gallery of Art, Washington, D.C.*

## ELLSWORTH KELLY

*Excerpts from an interview by Mark Rosenthal, September 25, 1997*

I think [I first saw Rothko's work] sometime after 1959, when Dorothy Miller included me in the "16 Americans" show at the Museum of Modern Art. There was a small party upstairs at the time of Rothko's 1961 show, and he was there. Dorothy Miller introduced us. It's very interesting, because there was a Paris painting of mine called Gaza, in four joined panels, which I had finished when I came back. It was red on top, with two yellows, and I'd seen a painting of red and yellow in Rothko's show downstairs. I said to Rothko that I had done a painting similar to his but that it was done with joined panels. He looked at me and he said something like, "Don't you think I need a rest?" And he walked away. No connection at all, and that's the only time I met him....

What I liked about Rothko was that there was no real sort of idea in the paintings. They were a presence, just pure abstraction. When I think about Rothko, it's color first, the exuberance, the luminosity, and the radiance of color that is so striking. I'm not much interested in the dark paintings....

If you're a painter, and you studied painting, you appreciate the way his work is painted. Kline and de Kooning are more ruthless in their technique; they almost don't need you. They're really brash and virtuosos. With Rothko, you feel the way he caresses the canvas. His painting seems to absorb color and to glow....

Rothko exhibits a control of the beauty of the void, the sea, the sky, and space. I like the sunlight and shadow. I like the difference between black and white, light and dark together.

## BRICE MARDEN

*Excerpts from an interview by Mark Rosenthal, September 19, 1997*

One of the things I like is how painterly his work is, and how he was almost painting in a new way. His approach in the late work hasn't been followed up on very much, but I think those works are particularly important....It was kind of "Now you see it, now you don't." Things that he would have going on in those dark areas disappear, though they're there and are having an effect. You can't perceive the color at first, then when you do, it's incredibly beautiful. Also, the surfaces become very hard and reflective....

He was one of the last painterly painters, really into the act of painting. In a way he's very historically isolated because of this quality....He sits isolated in terms of his own colleagues. With Rothko there is a belief that touch and paint are about emotion, whereas for the others paint is simply about paint. You can really empathize with Rothko's works, and that becomes an important part of looking at each one. With the late ones, you look at those edges, and each one is distinct. His touch affects the whole feel of the painting: it's an empathetic, emotional response that I have.

## ROBERT RYMAN

*Excerpts from an interview by Jeffrey Weiss, May 8, 1997*

The painting looks easy. It looks as if it just happened, that it was just such a natural thing. It projected a different experience. Looking back on it, most of the other painters—even de Kooning and the abstract painters, except for Pollock—had some kind of recognizable image. This painting of Rothko's was not like that. Here was something that was so naked, in a sense. The deep edges of the painting went back toward the wall, and the paint went around the side. You could see staples, it was so open. I hadn't experienced that before....The painting deals with real surfaces and real light, real structure. It's not involved with illusion or narrative or any kind of image of anything we might know. It becomes a presence of its own. It becomes an image that we've never seen before. I think of it as a different aesthetic. Rothko proved that there could be this different aesthetic.



# BOB THOMPSON

September 25, 1998-January 3, 1999

FLOOR 2 MILDRED AND HERBERT LEE GALLERIES

This retrospective of the work of African-American artist Bob Thompson (1937–1966) is the first major museum exhibition of Thompson's work since a one-artist show at The Studio Museum in Harlem in 1978. It includes more than one hundred works, many of which have not been seen in more than thirty years.

Thompson was a prolific painter who, in the nine short years before his death at the age of twenty-nine, produced more than one thousand works. Until recently, however, his art has been overlooked by scholars and critics. The Whitney exhibition, by reexamining his oeuvre and his life as an African-American artist and figurative expressionist painter, restores his place in the history of American art of the 1960s.

Bob Thompson "didn't expect his work to appeal to everybody," but he did want his viewers to connect with the paintings on a personal level, and to enjoy whatever element they found most appealing. "He did whatever he had to do, whatever he wanted to do" to help viewers achieve this connection, says Carol Thompson, the artist's widow. What resulted from his efforts are works of dazzling color and spiritual resonance.

Thompson was drawn to the religious and mythological themes of the frescoes and oil paintings he saw during his travels in France, Spain, and Italy in the early 1960s. His art often reflects these themes, and in some cases directly appropriates the compositions of such Old Masters as

iv

**Installation Tour for  
Whitney Fellows and  
Whitney Circle**

**Friday,  
September 25  
6:30-7:30 pm**

**Members Opening  
Reception**

**Friday,  
September 25  
Whitney Fellows,  
Whitney Circle,  
Patrons and Friends  
7:30-9 pm  
Contributors and  
Members  
9-11 pm**

**Conversation on  
Art: Stanley Crouch  
on Bob Thompson**

**Wednesday,  
October 7  
7 pm  
See p. 13**

**Symposium  
Artists on Bob  
Thompson**

**Wednesday,  
October 21  
7 pm  
See p. 13**

**Course**

**Tradition and Innovation:  
African-American Art and  
Artists from 1950 to  
the Present  
Thursdays, November 5,  
12, and 19 6:15-7:30 pm  
See p. 12**

Piero della Francesca and Nicolas Poussin.

In 1960, Thompson had his first New York show at the Delancey Street Museum and married Carol Plenda. Early in 1961, the artist and his wife left for Paris, where they stayed through August 1962, when they again relocated, this time to the Spanish island of Ibiza. It was on Ibiza that they met a large group of artists, writers, and musicians. Unlike many artists in this expatriate community who had stopped making art, Thompson worked with determination, inspired by the colors and art of the island. In turn, his commitment to the creation of new works influenced several of the other artists in Ibiza to begin working again. Although the Thompsons felt at home in this international community of artists, they realized that they would have to return to New York City if they hoped to sell any paintings.

Back in New York, Thompson renewed his involvement with the jazz scene. He adored jazz, and often painted to it, allowing the musicians' artistry to guide his own creative efforts. A painter friend, Christopher Lane, remembered him "following the rhythms of the music, answering it with shapes, colors, and abrupt angles." The Thompsons frequented jazz clubs like the Five Spot, where Bob befriended several leading jazz musicians, including Charlie Parker, Thelonious Monk, and Ornette Coleman. Carol Thompson also recalls that her husband engaged in a lively exchange of ideas with jazz musician Jackie McLean. Thompson's legacy in the jazz world endures, for many new jazz bands continue to choose his paintings for the covers of their recordings.

Carol Thompson sees the Whitney's exhibition as an opportunity for people to be introduced to her husband's work, and to explore the vibrant beauty of his paintings. During his short but prolific career, Bob Thompson created an oeuvre that is now primed for reconsideration in the context of twentieth-century American art.



above:  
*Cathedral*, 1963  
Oil on canvas, 86 x 63 in.  
Collection of Andy Williams

opposite page: Bob Thompson in his studio on Rivington Street, New York, c. 1964  
Photograph © Charles Rotmil

Art After Hours  
Tuesday, November 10  
6:30–8 pm  
See p. 17

Family Fun!  
Boogie to the Beat: The Art of Bob Thompson  
Saturday, December 12  
9–11 am  
See p. 14

Exhibition Catalogue  
*Bob Thompson*,  
by Thelma Golden  
See p. 19

## Contemporary Series

July 29–November 15

FLOOR 1 ANNE &amp; JOEL EHRENKRANZ GALLERY

Janine Antoni  
SWOON

*Swoon*, the first major video installation by Janine Antoni, is the second exhibition in the Whitney Museum's Contemporary Series, which features recent works by living American artists. Antoni is widely known for her body-oriented sculptures and performances. But whereas these earlier works elicited the viewer's empathy with the artist's process, in *Swoon* Antoni creates a more direct experience for the viewer—one in which the roles of viewer and performer become blurred. *Swoon* was first installed in 1997 at the Capp Street Project in San Francisco. For this Whitney exhibition, Antoni has reworked elements of the piece, taking into account her observations of how viewers reacted to the work in San Francisco. Antoni is constantly searching for what she calls the "best language" in which to communicate her artistic concepts.

*Swoon*, a piece about desire and fantasy, uses video in combination with mirrors to insert the viewer into the experience, both literally and figuratively. The installation is divided into three chambers, each containing a separate part of Antoni's re-creation of the romantic classical ballet, *Swan Lake*. The technology of the video and audio equipment used to record the movements of the dancers, the music score, and the sound of the dancers' breathing and toe shoes allow Antoni to parse this iconographic ballet, creating what she calls a "narrative that unravels in fragments." "Each time you go further into the installation," Antoni says, "you get more knowledge and you have to re-address your assumptions." For example, notions of the seemingly effortless beauty of the ballet are challenged by the noise of the dancers' athletic exertions. Likewise, the illusion of the installation is jarred by the visible elements of the technology creating the image: the video projector itself and the tracking numbers on the screen.

One of the key elements of *Swoon* is the "tease" of an interrupted view of the famous pas de deux from *Swan Lake*. In Antoni's version, the viewer sees the choreography only from the thighs down. (One of the inspirations for *Swoon* was Antoni's childhood memory of sitting in the audience before a ballet began, watching the ballerinas' bodiless feet, visible beneath the edge of the curtain as they warmed up.) This titillation crosses over into frustrated desire as the viewer's image is reflected by mirrors onto the screen, further interfering with the image of the dancers. As Antoni suggests, the viewer must begin a kind of "dance" in order to stay out of the way of the moving images.



# THE AMERICAN CENTURY

## ART AND CULTURE 1900-2000

Opening April 1999  
ALL MUSEUM GALLERIES

Where will you find  
Georgia O'Keeffe, Duke Ellington, Louis Comfort Tiffany,  
Charlie Chaplin, and Jackson Pollock

rubbing shoulders with Andy Warhol, Merce Cunningham, Martin Scorsese, Frank Gehry, and Kiki Smith on the eve of the next millennium? At the Whitney Museum of American Art, where throughout most of 1999, works by these and other American painters, sculptors, photographers, architects, designers, musicians, choreographers, filmmakers, video artists, and writers will constitute the largest and most ambitious retrospective of twentieth-century American art and culture organized by the Museum in its seventy-year history. *The American Century: Art and Culture 1900-2000* will stand as the Whitney Museum's epic review of our nation's aesthetic accomplishments during the past one hundred years.

In February 1941, Henry R. Luce, founder and publisher of *Life* magazine, christened this era "The American Century." From the bully pulpit of the magazine's editorial pages, he exhorted his readers to support America's increased involvement in the war against Nazi Germany and to embrace a "vision of America as a world power which...will guide us to the authentic creation of the 20th-century—our century." Such a vision, Luce argued, was grounded in the reality that America was already "the intellectual, scientific and artistic capital of the world" and that "American jazz, Hollywood movies, American slang, American machines and patented products are the only things that every community...from Zanzibar to Hamburg recognizes in common."

Now, as we approach the end of the century and the millennium, it seems essential to reaffirm Luce's assertion of art's central role in shaping and expressing our national identity, values, and aspirations. *The American Century* will be presented as two consecutive exhibitions, each of which will take over the entire Museum. Part I (1900–1950) will open in April 1999; Part II (1950–2000) will open in September 1999. Together, they will contain more than a thousand works of art representing a full range of artistic expression, including painting, sculpture, prints, photography, architecture, decorative arts, film and video, music, television, literature, and the performing arts.

Over the past three years, the Whitney Museum curatorial staff, led by Barbara Haskell and Lisa Phillips, has worked closely with advisors and experts in a variety of artistic disciplines to identify themes within each decade that reflect a broad and deep reassessment of our cultural history.

## FACES AT THE WHITNEY

### JOEL S. EHRENKRANZ: NEWLY APPOINTED PRESIDENT OF THE WHITNEY BOARD OF TRUSTEES

At its annual meeting on June 11, 1998, the Board of Trustees of the Whitney Museum elected Joel S. Ehrenkranz president. Mr. Ehrenkranz succeeds Gilbert C. Maurer, who served as president for four years. A senior partner of Ehrenkranz

& Ehrenkranz, LLP, Attorneys at Law, Mr. Ehrenkranz is a trustee of New York University Law School, the Wharton Graduate School, and Mount Sinai Medical Center, as well as the former president of the Archives of American Art. He and his wife, Anne, are collectors of postwar American art. Mr. Ehrenkranz has been a member of the Whitney Board since 1975, has served as

the Museum's treasurer (1993–98) and vice president (1978–93) before taking over the role of president. He has also served as chairman of the Audit Committee, the Legal and Ethics Committee, the Operations and Budget Committee, and the Search Committee, which was responsible for hiring the Museum's new director, Maxwell L. Anderson.

In addition to his chairmanship of these groups, Mr. Ehrenkranz has been a member of many of the Whitney's other committees, including the Executive Committee, the Investment Committee, and the Drawing Committee. He is devoted to the idea of strengthening the Whitney's position as the foremost advocate of American art of the twentieth and twenty-first centuries. With Mr. Ehrenkranz's leadership, the Museum will continue to develop new ways for the public to learn about and enjoy the Whitney's Permanent Collection, the world's most comprehensive and impressive collection of twentieth-century American art.

### PHILIP H. GEIER, JR.: CHAIRMAN OF THE WHITNEY CORPORATE COUNCIL

Philip H. Geier, Jr., Trustee of the Whitney Museum of American Art since 1992, also serves as chairman of the Museum's Corporate Council. In his ongoing work with the Corporate Council, Mr. Geier is instrumental in developing partnerships between national and international corporations and the Whitney Museum. Mr. Geier served as a vice chairman of the 1998 American Art Award Dinner, an annual Whitney Museum fundraising event that celebrates an individual and an organization which have demonstrated sustained commitment to the American arts. Mr. Geier played a key role in the success of the event, which raised \$1.44 million for the Museum.

Mr. Geier is chairman and chief executive officer of The Interpublic Group of Companies, Inc., the parent company of a number of advertising agencies that conduct business in over sixty countries. A leader in many areas, including the arts, Mr. Geier serves on the Board of Managers and Executive Committee of the Memorial Sloan-Kettering Cancer Center, the Board of Overseers of Columbia Business School, and the Board of the International Tennis Hall of Fame. He was awarded the Wall Street Transcript's Gold Award for the advertising industry six times, as well as the 1988 Brotherhood Award from The National Conference of Christians and Jews.

As part of Mr. Geier's commitment to American art, for many years he has acquired art works for the Interpublic offices. This further demonstrates Mr. Geier's commitment to strengthening the bonds between the corporate and art worlds.



SONDRA GILMAN GONZALEZ-FALLA:  
VICE PRESIDENT OF THE WHITNEY BOARD  
OF TRUSTEES AND CHAIRMAN OF THE  
PHOTOGRAPHY COMMITTEE

Sondra Gilman Gonzalez-Falla, a Trustee of the Whitney Museum since 1977, has served as a vice president of the Whitney Museum's Board of Trustees since 1994. She has been extensively involved in many of the Museum's specialized committees, including the Nominating Committee, the Executive Committee, the Permanent Collection Review Committee, and the Building Committee.

One of Ms. Gilman's primary roles at the Museum has been the chairmanship of the Photography Committee. Formed in 1993, the Committee is an acquisition group dedicated to the collection of twentieth-century American photography, particularly work by emerging artists and by more established contemporary artists. The Committee strives to make the Whitney's collection, unlike traditional museum photography collections, one that transcends the isolationist view of the medium by thematically and formally interrelating it to works in diverse media in the Whitney's Permanent Collection.

The new photography gallery, named for Ms. Gilman, is among those recently opened on the Museum's fifth floor. Additional support for the gallery was provided by The Buhl Foundation. Ms. Gilman has also provided funds for a curatorial chair, known as the Sondra Gilman Curator, who will oversee the Whitney photography collection and acquisition program. Filled on a rotating basis, the position is currently held by Elisabeth Sussman.

For reasons of conservation, the exhibitions of the Museum's growing permanent collection of photography, including recent gifts and acquisitions, will be mounted on a rotating schedule, approximately every four months. This fall,

"Directions: Photography from the Permanent Collection, Recent Gifts and Acquisitions" will include works by Gabriel Orozco, Richard Misrach, Lewis Baltz, Mary Kelly, James Caschere, and Allan McCollum.

Ms. Gilman is president of Soncel, Inc., a company involved in real estate in southeastern Georgia. She was nominated for a Tony Award as a producer of the award-winning Broadway show *Sophisticated Ladies*, and is presently involved in the development of creative talent and new productions for American musical theater. Ms. Gilman is a trustee of Lincoln Center Theater, and serves as chairman of the board of the Sondra & Charles Gilman, Jr. Foundation and as president of the Gilman and Gonzalez-Falla Theater Foundation, Inc.



## CORPORATE MEMBERSHIP PROGRAM

For over thirty years, the Whitney Museum's Corporate Membership Program has developed lasting relationships with corporations in support of the Museum while providing significant benefits to each corporate participant. The program currently serves over one hundred corporations that collectively donate more than \$850,000 annually to the Museum through membership dues.

As corporate members of the Whitney Museum, corporations not only help support the mission of the Museum, but also give their employees the opportunity to experience one of the world's great collections of twentieth-century American art, along with the Museum's special exhibitions and programs. Depending on their donor level, corporate members enjoy benefits such as free admission for employees and the Art Loan Program. The Whitney Museum Art Loan Program is the only one of its kind at a major cultural institution and is a particularly attractive aspect of Whitney corporate membership. Member companies at the \$15,000 level or higher may borrow five to fifteen artworks from the Whitney Permanent Collection to enjoy in their own offices.

In addition, corporate members can entertain employees and clients at the Museum free of Museum space rental fees or at a discount. A variety of events is held throughout the year, ranging from small executive meetings to large corporate parties and dinners. These events provide an introduction to the Whitney's collection, special exhibitions, and architecturally distinguished Marcel Breuer-designed building.

For additional information about the Whitney's Corporate Membership Program, please contact Clay McDaniel, Corporate Membership and Sponsorship Coordinator, by phone at (212) 570-7775 or by fax at (212) 606-0205.

**WHITNEY CORPORATE  
MEMBERSHIP AS OF  
JULY 30, 1998**

**CORPORATE UNDERWRITERS  
(\$50,000 AND MORE)**

AI&T  
Champion International  
Corporation  
CNA  
Philip Morris Companies Inc.  
UBS / SBC Warburg Dillon Read  
VEBA AG  
W.P. Stewart & Co., Inc.  
Yageo Corporation

**CORPORATE BENEFACTORS  
(\$25,000)**

ABC, Inc.  
The Blackstone Group  
DEL Laboratories, Inc.  
Fletcher Asset Management, Inc.  
Kingdon Capital Management  
Corp.  
The Pequot Funds  
Tiger Management L.L.C.  
TLC Beatrice International  
White & Case LLP

**CORPORATE PATRONS  
(\$15,000)**

Anonymous (1)  
Allen & Company Incorporated  
Mr. Matthew Bronfman  
Clayton, Dubilier & Rice, Inc.  
The Condé Nast Publications Inc.  
Consolidated Edison Company of  
New York, Inc.  
The Daily News  
Ernst & Young LLP  
The Estée Lauder Companies Inc.  
The Hearst Corporation  
Heffernan & Co., Inc.  
The Interpublic Group of  
Companies, Inc.  
Jones Apparel Group, Inc.  
NBC  
Paul, Hastings, Janofsky & Walker  
LLP  
Plaza Packaging Corporation  
Skadden, Arps, Slate, Meagher  
& Flom LLP

**CORPORATE FRIENDS  
(\$10,000)**

Bankers Trust Company  
Bell Atlantic  
Bloomberg L.P.  
Bristol-Myers Squibb Company  
Cartier, Inc.  
The Chase Manhattan Bank  
Colgate-Palmolive Company  
Davis Polk & Wardwell  
Dechert Price & Rhoads  
Deloitte & Touche LLP  
GAP Foundation  
Goldman, Sachs & Co.  
Hachette Filipacchi Magazines  
Huntton & Williams  
H.W. Wilson Foundation  
J. Walter Thompson Company  
J.P. Morgan & Co. Incorporated  
Johnson & Johnson  
The John & Mary R. Markle  
Foundation  
Joseph E. Seagram & Sons, Inc.  
Kenner & Company, Inc.  
Lehman Brothers, Inc.  
Merrill Lynch & Co. Foundation,  
Inc.  
Morgan Stanley, Dean Witter & Co.  
Offitbank  
PaineWebber Inc.  
Petrus Partners Ltd.  
Phillips, Lytle, Hitchcock, Blaine &  
Huber LLP  
Polo Ralph Lauren  
Salomon Smith Barney  
Showtime Networks  
Time Warner Inc.  
Volvo  
Wachtell, Lipton, Rosen & Katz  
Weil, Gotshal & Manges LLP

**CORPORATE ASSOCIATES  
(\$5,000)**

American Express Company  
American Home Products  
Corporation  
Arthur Andersen LLP  
Bates USA  
Christie's Inc.  
Citibank  
Credit Suisse First Boston  
Corporation  
E.M. Warburg, Pincus & Co., LLC  
Federal Express Corporation  
Fiduciary Trust Company  
International  
GTE Corporation  
John Wiley & Sons, Inc.  
Lazard Freres & Co. LLC  
Liz Claiborne, Inc.  
Marsh & McLennan Companies,  
Inc.  
The McGraw-Hill Companies, Inc.  
Metropolitan Life Foundation  
Ogilvy & Mather Worldwide, Inc.  
Omega Advisors, Inc.  
The Paul Singer Family Foundation  
Pfizer Inc.  
Prudential Securities Incorporated  
Showtime Networks  
Sotheby's Inc.  
Tiffany & Co.  
Unilever United States, Inc.  
Venator Group  
Young & Rubicam, Inc.

**CORPORATE MEMBERS  
(Less than \$5,000)**

Anonymous (1)  
Bowne & Co.  
CHANEL Inc.  
Chesebrough-Pond's USA  
Cometals, Inc.  
Coopers & Lybrand L.L.P.  
Cosmair, Inc.  
The Dreyfus Corporation  
First Manhattan Co.  
Neuberger & Berman  
Novartis Corporation  
Paul Stuart Inc.  
Racquet and Tennis Club  
RJR Nabisco Foundation  
True North Communications  
W.P. Carey & Co., Inc.



# AMERICAN ART AWARD RAISES \$1.4 MILLION

The seventh annual Whitney Museum of American Art Award benefit was held at the Museum on Monday, June 8, 1998. The event, which raised \$1.44 million for the Museum's operating budget, honored Mr. Charles R. Lee, chairman and CEO of GTE Corporation. As the recipient of the award, Mr. Lee stated, "All of us at GTE will prize this Whitney Museum American Art Award. GTE's support of the arts is long-standing. The leadership of our corporation has consistently believed that a healthy society is based not only on economic achievement but also on cultural and ethical values."

It is corporate leaders and donors such as Mr. Lee and GTE who are the foundation of the Whitney's corporate support and Corporate Membership Program. Each year, the Museum honors a corporate leader and a corporation that generously support visual arts and culture. Past recipients of the award are J.P. Morgan & Co. Incorporated, The Estée Lauder Companies Inc., NYNEX (now Bell Atlantic), The Sony Corporation, Joseph E. Seagram & Sons, and Philip Morris Companies Inc.

In partnership with Cartier, the Museum commissions a different artist each year to create a limited edition of the American Art Award. This year's award, designed by Tom Otterness, was made of lead crystal, 24k yellow gold, 10k white gold, lapis lazuli, and diamonds. Since the inception of the award in 1992, Cartier, spearheaded by Simon J. Critchell, president and CEO, has underwritten the cost of commissioning the original art works. The collection of these awards is on view in the Cartier building and an edition of each has become part of the Whitney's Permanent Collection. Artists commissioned in the past include Tony Oursler, Joel Shapiro, Glenn Ligon, Nam June Paik, Jenny Holzer, and Richard Artschwager.

The vice chairmen of the 1998 American Art Award benefit were Philip H. Geier, Jr., chairman and CEO, The Interpublic Group of Companies, Inc., Robert J. Hurst, vice chairman, Goldman, Sachs & Co., Leonard A. Lauder, chairman and CEO, The Estée Lauder Companies, Inc., and Gilbert C. Maurer, executive vice president and COO, The Hearst Corporation. All of the vice chairmen are Trustees of the Whitney Museum.

# 10! WHITNEY MUSEUM STORE

Ten Years Old on November 3, 1998!

The Whitney Museum Store will be celebrating its tenth anniversary on Election Day, Tuesday, November 3, 1998. Originally launched in the fall of 1988 as the Store Next Door, the Whitney Museum Store has a mission reflecting that of the Museum through its support of living American artists, architects, designers, and craftspeople, and through the sale and exhibition of a wide variety of objects that celebrate the diversity and complexity of American art and culture. The Store has a constantly changing mix of products relating to current exhibitions and the Whitney's Permanent Collection, as well as artist-created wares available for purchase by Museum visitors and the public.

In the past ten years, over two hundred artists have had their work on display and sold in the Whitney Museum Store, much of it created specifically for the Store. In honor of the anniversary, and in anticipation of the Spring 1999 opening of the landmark exhibition *The American Century*, these artists and artist studios have been invited to create special products that will be available in the Store throughout the anniversary year. They have also been invited to submit proposals for a year-long window installation program. Beginning October 29, 1998, the Whitney Museum Store will feature a new window display every two weeks highlighting the work of the many creative artists and craftspeople who have contributed to the Store's success over the past ten years.

With the recent renovations to the Museum by the New York architectural firm Gluckman/Mayner, the Store is now more accessible to visitors through a newly designed passageway linking it with the Museum galleries, the Whitney Museum Bookstore, and the Museum Lobby. Museum members enjoy the special privilege of direct access to the Museum's first floor from the Store and visitors can now enter the Store via the Museum.

In honor of the Store's Anniversary, Museum members will receive an additional 10% discount on all non-sale merchandise on the anniversary date, Election Day, Tuesday, November 3, 1998. Cast your vote and then drop by to help celebrate a decade of commitment to fine American craftsmanship, artistry, and design. All purchases made in the Whitney Museum Store help to support the educational mission of the Museum.

## GIFTS AND ACQUISITIONS

In 1996, the Whitney Museum acquired an important collection of three hundred prints for its Permanent Collection. The highlighted works below are part of this purchase, and are displayed, among other works, in the current exhibition *Good Times, Hard Times, War Times: American Prints from the 1920s to the 1940s*.



left: Louis Lozowick

*Corner of Steel Plant, 1929*

Lithograph: sheet, 13 1/4 x 9 7/16 in.;  
image, 11 7/16 x 7 13/16 in.

Whitney Museum of American Art, New York;  
Purchase, with funds from The Lauder  
Foundation, Leonard and Evelyn Lauder Fund

Lozowick was attracted to the geometry of the American urban and industrial landscape. He conveyed this admiration with a vital sparseness that emphasizes the rational order of the structures and the mathematical logic of their organization.

right: Paul Hambleton Landacre

*Growing Corn, 1938*

Wood-enzaving: sheet, 10 9/16 x 7 5/16 in.;  
image, 8 3/4 x 4 1/2 in.

Whitney Museum of American Art, New York;  
Purchase, with funds from The Lauder  
Foundation, Leonard and Evelyn Lauder Fund

The process of growth is difficult to convey visually. With his characteristic terse delineation and the decision to ink the surface of the block and not the incised lines, Landacre was able to capture the wonder of growth in vibrant, pulsating white lines.



bottom: Benton Murdoch Spruance

*Riders of the Apocalypse, 1943*

Lithograph: sheet, 15 1/2 x 19 3/8 in.;  
image, 12 3/4 x 16 1/2 in.

Whitney Museum of American Art, New York;  
Purchase, with funds from the Lauder  
Foundation, Leonard and Evelyn Lauder Fund

In Albrecht Dürer's famous woodcut *Four Horsemen of the Apocalypse* (1498), four riders gallop across the earth on demonic steeds, wreaking havoc, death, and destruction upon the earth. Spruance's *Riders of the Apocalypse* modernizes this vision from the Book of Revelation to encompass modern aerial warfare, with an interweaving of fighter planes, bombers, falling bombs, and searchlights.



## FOR MEMBERS ONLY

### WHITNEY DIRECTOR'S COUNCIL

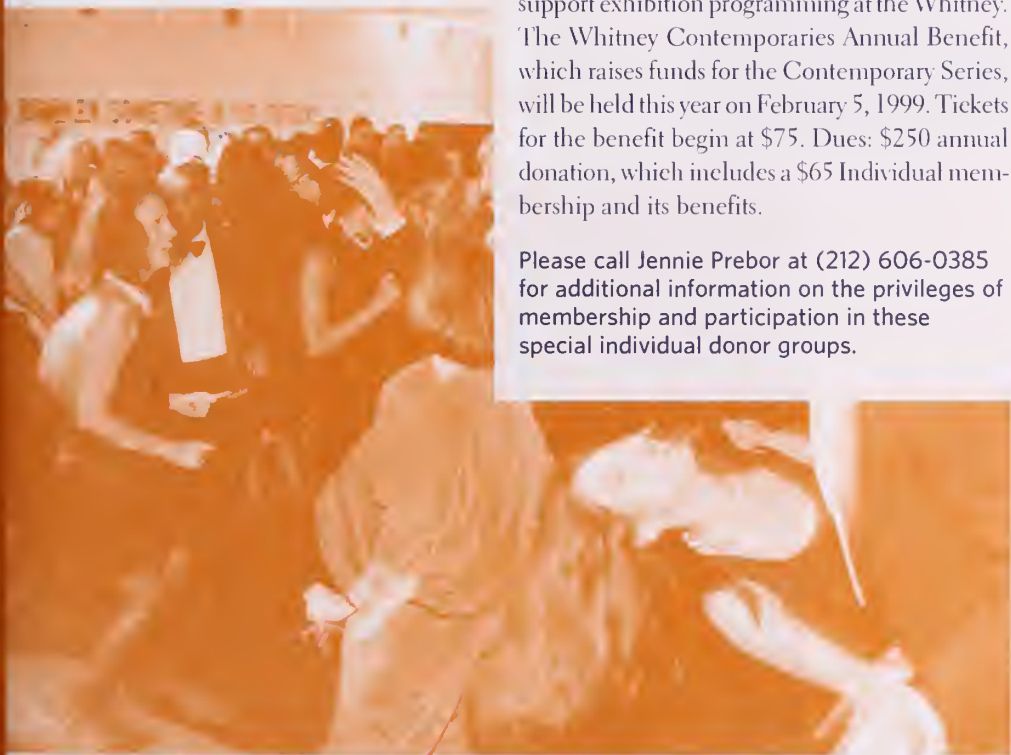
The Director's Council is a newly formed special-interest patron group open to all individuals who share a keen interest in twentieth-century American art and who are devoted to its appreciation and support. The Council plays a vital role at the Whitney by helping to fund important exhibitions. In recognition of their support, Council members are invited to a wide range of exclusive art-related events, including an annual dinner at the home of the director or a trustee, visits to the homes of collectors and artists' studios, private gallery tours, and evening symposia. Dues: \$7,500 annual donation, which includes a \$2,500 Whitney Fellow membership and its benefits.

### WHITNEY CONTEMPORARIES

The Whitney Contemporaries, the Museum's young patron group, has proudly announced a new identity and mission. Formerly known as the Lobby Gallery Associates, this energetic and diverse group raises funds to support the Whitney's Contemporary Series, an exhibition series featuring the work of emerging and established contemporary artists. Among the artists on view during fall 1998 are Janine Antoni and Seton Smith.

The Contemporaries also organize dynamic educational and cultural programs for their members. With special access to the Whitney's curators and to contemporary American artists, the group aims to create an intimate forum in which its members can participate in and learn about the art world. The Whitney Contemporaries seek to attract future patrons and educate new generations of contemporary art lovers, as well as support exhibition programming at the Whitney. The Whitney Contemporaries Annual Benefit, which raises funds for the Contemporary Series, will be held this year on February 5, 1999. Tickets for the benefit begin at \$75. Dues: \$250 annual donation, which includes a \$65 Individual membership and its benefits.

Please call Jennie Prebor at (212) 606-0385 for additional information on the privileges of membership and participation in these special individual donor groups.



## MEMBERS PROGRAMS

### THE BARNES FOUNDATION

Saturday, November 7

A much loved annual event among Whitney patrons, the visit to the Barnes Foundation, located just outside of Philadelphia, will take place on Saturday, November 7 and is open to all membership levels. Established by Dr. Albert C. Barnes in 1922, the Barnes Foundation houses one of the finest private collections of early French modern and Post-Impressionist paintings in the world. In addition to an extraordinary number of paintings by Cézanne, Matisse, and Renoir, major works by Monet and Picasso are displayed among Old Master paintings, African sculpture, American art, and antique furniture. Members enjoy a private luncheon at one of Philadelphia's Main Line restaurants and an introductory talk on the collection by an art historian. A leisurely viewing of the collection follows, with time for exploring the Foundation's twelve-acre arboretum. Fee (includes transportation, admission, lunch, and refreshments): \$125 per person. To make reservations, please call (212) 570-7743.

### ART AFTER HOURS

Mark Rothko

Tuesday, October 20, 6:30-8 pm

Bob Thompson

Tuesday, November 10, 6:30-8 pm

A newly instituted program at the Whitney Museum, Art After Hours provides an entertaining evening for members and a guest to enjoy a private tour of the Museum's current exhibitions with a curator or Museum lecturer and fellow art lovers. Art After Hours creates an intimate environment in which Members can become more involved with the Museum's exhibitions and meet other members as well as Museum curators. This exclusive event is also an opportunity for members to introduce a guest to the Whitney and its programs. Join us for this privileged chance to explore the many exciting exhibitions on view at the Whitney. Fee: \$20 advance registration; \$25 ticket at the door. To make reservations, please call (212) 570-7743.



# WHITNEY PALETTE



## THE WHITNEY CIRCUS

*The Whitney Contemporaries' annual spring benefit to raise funds for the Contemporary Series. April 29, 1998.*

left: Dancing at the party.

right: Barbara Gonzalez-Falla, Whitney Contemporaries Benefit Chair, and Andrew Mandell, Whitney Contemporaries Steering Committee.



## AMERICAN ART AWARD

*Seventh Annual Whitney Museum of American Art Award benefit evening, which honors an individual and organization for their commitment to the support of visual arts and culture. June 8, 1998.*

Photographs by Starr Black.

top: (left to right) sculptor Tom Otterness, creator of the 1998 award, with his wife Coleen, and Simon J. Critchell, President and CEO, Cartier, Inc.

center: Robert J. Hurst, Trustee, Whitney Museum, and Alona Nemeth.

bottom: (left to right) Charles R. Lee, Chairman and CEO, GTE Corporation, the 1998 recipient of the award, with Leonard A. Lauder, Chairman of the Board, Whitney Museum, Willard Holmes, COO and Acting Director, Whitney Museum, and Joel S. Ehrenkrantz, President of the Board, Whitney Museum.



## OPENING RECEPTION LEONARD & EVELYN LAUDER GALLERIES

*Opening reception for the new fifth-floor Leonard & Evelyn Lauder Galleries, devoted to the display of the Whitney's Permanent Collection. April 1, 1998.*

Photographs by Starr Black.

clockwise: (left to right) Flora Miller Biddle, Honorary Chairman and Trustee, Whitney Museum, Schuyler Chapin, Commissioner, New York City Department of Cultural Affairs, and Bunty Armstrong.

Dr. Peter Linden and Faith Linden, Trustee, Whitney Museum.

Evelyn Lauder and her daughter-in-law, Karen Lauder. (left to right) Steven Ames, Trustee, Whitney Museum, Mickey Beyer, Trustee, Whitney Museum, Larry Beyer, and Ann Ames.



## YOUTH INSIGHTS PROGRAM

*Senior's Day with Dorot.*

*June 30, 1998.*

Photograph by Lina Bertucci.

Youth Insights participants give tours of the Leonard & Evelyn Lauder Galleries to senior citizens.

# EXHIBITION SCHEDULE

## FEATURED EXHIBITIONS

*Mark Rothko*

September 17–November 29

*Bob Thompson*

September 25, 1998–January 3, 1999

*Duane Hanson: A Survey of His Work  
from the '30s to the '90s*

December 17, 1998–March 21, 1999

*Pat Steir, Likity-Split*

Through September 27

## PERMANENT COLLECTION

*Good Times, Hard Times, War Times:  
American Prints from the 1920s  
to the 1940s*

Through November 15

*Weegee: Shots in the Dark*

October 1–November 15

*Directions: Photography from the  
Permanent Collection*

*Recent Gifts and Acquisitions*

October 2, 1998–March 28, 1999

*Brice Marden Drawings: The Whitney  
Museum of American Art Collection*

November 20, 1998–March 28, 1999

*Hindsight*

December 17, 1998–March 21, 1999

2

### TAKE A CLOSER LOOK

The Whitney offers exciting and insightful programs, including courses, symposia, and lectures to help you better understand twentieth-century American art. See pp. 12–15 for specific programs or call (212) 570-7722 for details and registration.

### FREE WEEKLY TOURS

Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

### GROUP TOURS

Private tours for adults may be arranged for a nominal fee. Groups of fifteen or more receive reduced admission. Tours are provided free of charge for NYC elementary and secondary-school groups. To schedule both adult and school group visits, call (212) 570-7721.

## CONTEMPORARY SERIES

*Janine Antoni, Swoon*  
Through November 15

*Seton Smith: Pale Guide to  
Transparent Things*  
November 20, 1998–April 4, 1999

## NEW AMERICAN FILM & VIDEO SERIES

*Liisa Roberts, Blind Side*  
Through October 4

*Andy Warhol, Outer and Inner Space*  
October 15–November 29

*Gary Hill, Circular Breathing*  
December 17, 1998–February 14, 1999

## WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

*Hope Sandrow: Water Life*  
Through October 9

*Shirin Neshat, Turbulent*  
October 23, 1998–January 15, 1999

## WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

*Interlacings: The Craft of  
Contemporary Art*  
September 11–November 21

*Walker Evans: Simple Secrets  
Photographs from the Collection of  
Marian and Benjamin A. Hill*  
December 11, 1998–February 24, 1999

Installation view of the Leonard & Evelyn Lauder Galleries.  
Photograph by Jerry L. Thompson

### ARTPHONE

Design your own audio tour of the Whitney Museum and its Permanent Collection with the easy-to-use, hand-held units of the Whitney Artphone.

### WHITNEY MUSEUM STORE & WHITNEY MUSEUM BOOKSTORE

Visit the Whitney Museum Store and Whitney Museum Bookstore, where you will find a wide selection of books, cards, posters, and unique gifts, many of which have been created by living American artists specially for the Whitney Museum. Members receive a 20% discount on Whitney Museum publications and a 10% discount on all other merchandise.



SPONSORED BY THE GLENSTONE FOUNDATION,  
THE MNUCHIN FOUNDATION, THE DAVID GEFFEN FOUNDATION,  
AND AN ANONYMOUS DONOR, WITH ADDITIONAL SUPPORT FROM  
ROBERT AND JANE MEYERHOFF.

ORGANIZED BY JEFFREY WEISS, ASSOCIATE CURATOR,  
TWENTIETH-CENTURY ART, NATIONAL GALLERY OF ART  
WASHINGTON, D.C.

left: *Entrance to the Subway, 1932*  
Oil on canvas, 34 x 46 1/4 in.  
Private collection

top right: *Four Dorks in Red, 1958*  
Oil on canvas, 102 x 116 in.  
Whitney Museum of American Art, New York;  
Purchase, with funds from the Friends of the Whitney Museum of  
American Art, Mr. and Mrs. Eugene M. Schwartz,  
Mrs. Samuel A. Seaver, and Charles Simon



# MARK ROTHKO

SEPTEMBER 17 - NOVEMBER 29, 1998

Begins on Floor 3  
Peter Norton Family Galleries

Continues on Floor 4  
Emily Fisher Landau Galleries

Mark Rothko, a leading figure in the New York School of Abstract Expressionism, has long been recognized as one of America's foremost artists. This retrospective covers Rothko's entire career, from early figurative works through abstraction to his mature paintings of the 1950s, which are distinguished by an emphasis on color, surface, and form.

4

Installation  
Tour for  
Whitney  
Fellows and  
Whitney  
Circle  
Friday,  
September 18  
6.30-7.30 pm

Members Opening  
Reception  
Friday, September 25  
Whitney Fellows,  
Whitney Circle,  
Patrons, and Friends  
7:30-9 pm  
Contributors and  
Members  
9-11 pm

Art After Hours  
Tuesday,  
October 20  
6:30-8 pm  
See p. 17

Family Fun!  
Workshop  
Surrounded by  
Color: Mark  
Rothko's  
Paintings  
Saturday,  
October 24  
9-11 am  
See p. 14

Symposium  
Artists on  
Mark Rothko  
Tuesday,  
November 17  
7 pm  
See p. 13

Exhibition Catalogue  
*Mark Rothko*, by  
Jeffrey Weiss  
See p. 19



# BOB THOMPSON

SEPTEMBER 25, 1998–JANUARY 3, 1999

Floor 2  
Mildred and Herbert Lee Galleries

This major exhibition of figurative expressionist painter Bob Thompson, the first in twenty years, features more than one hundred works produced during his extraordinarily prolific but tragically short career. Thompson's painting dynamically reflects the influence of religious imagery, mythology, Old Master painting, and jazz. Before his death in 1966, he achieved a remarkable degree of success for a young African-American artist. The art world is just now rediscovering the importance of his emotional and expressive art.

AT&T AND THE NATIONAL COMMITTEE OF THE WHITNEY MUSEUM OF AMERICAN ART ARE PLEASED TO PARTIALLY SPONSOR THIS EXHIBITION, WITH ADDITIONAL SUPPORT FROM FLETCHER ASSET MANAGEMENT, INC. AND TLC BEATRICE INTERNATIONAL.

ORGANIZED BY THELMA GOLDEN, CURATOR,  
WHITNEY MUSEUM OF AMERICAN ART.

top left: *Le Jeu*, 1965  
Oil on canvas, 30 x 24 in.  
Collection of Maurice Cohen

top right: *Sacrament of Baptism*, 1964  
Felt-tip pen, ink, and graphite on canvas, 12 x 16 1/8 in.  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,  
Washington, D.C.; Gift of Joseph H. Hirshhorn, 1966

bottom right: *An Allegory*, 1964  
Oil on canvas, 48 x 48 in.  
Whitney Museum of American Art, New York;  
Gift of Thomas Bellinger

5

Installation  
for  
Whitney  
Fellows and  
Whitney  
Circle  
Friday,  
September  
25  
10:30-  
11:30 pm

Members Opening  
Reception  
Friday,  
September 25  
Whitney Fellows,  
Whitney Circle,  
Patrons, and Friends  
7:30-9 pm  
Contributors and  
Members  
9-11 pm

Conversation  
on Art:  
Stanley  
Crouch  
on Bob  
Thompson  
Wednesday,  
October 7  
7 pm  
See p. 13

Symposium  
Artists  
on Bob  
Thompson  
Wednesday,  
October 21  
7 pm  
See p. 13

Course  
Tradition  
and Innovation:  
African-American  
Art and Artists from  
1950 to the Present  
Thursdays,  
November 5, 12, and  
19 6:15-7:30 pm  
See p. 12

Art After  
Hours  
Tuesday,  
November 10  
6:30-8 pm  
See p. 17

Family Fun!  
Boogie to  
the Beat:  
The Art of  
Bob  
Thompson  
Saturday,  
December 12  
9-11 am  
See p. 14

Exhibition  
Catalogue  
*Bob  
Thompson*,  
by Thelma  
Golden  
See p. 19



# DUANE HANSON

**A SURVEY OF HIS WORK FROM THE '30S TO THE '90S**

DECEMBER 17, 1998-MARCH 21, 1999  
Floor 3  
Peter Norton Family Galleries

top: *Tourists II*, 1988  
Autobody filler, fiberglass, and mixed media with accessories  
The Saatchi Collection, London

bottom: *Man on a Lawn Mower*, 1995  
Polychromed bronze with objects  
Estate of the artist

This is the first exhibition of Duane Hanson's true-to-life sculpture since the artist's death in January 1996. More than thirty of Hanson's major works are featured in a retrospective that spans his entire career. Hanson's startlingly realistic sculptural portraits of everyday people provide a fascinating commentary on American life and culture in the later twentieth century.

ORGANIZED BY LAURENCE PAMER, CURATOR OF EXHIBITIONS  
MUSEUM OF ART FORT LAUDERDALE



**Installation Tour for  
Whitney Fellows and  
Whitney Circle**  
Wednesday,  
December 16  
6-7 pm

**Members Opening Reception**  
Wednesday, December 16  
Whitney Fellows, Whitney  
Circle, Patrons, Friends, and  
Contributors  
7-9 pm

**Exhibition Catalogue**  
*Duane Hanson: A Survey  
of His Work from the  
'30s to the '90s*, by  
Laurence Pamer  
See p. 19



# CONTEMPORARY SERIES

The Contemporary Series is a dynamic ongoing project devoted to the exhibition of work by emerging and established contemporary artists. The series of installations in the Anne & Joel Ehrenkrantz Gallery provides a forum for the exploration and support of the work of living American artists.

THE SERIES IS FUNDED IN PART BY THE WHITNEY CONTEMPORARIES, A VOLUNTEER PATRON GROUP COMMITTED TO LEARNING ABOUT AND SUPPORTING TODAY'S MOST COMPELLING AMERICAN CONTEMPORARY ARTISTS. CONTEMPORARY SERIES EDUCATIONAL PROGRAMS ARE SUPPORTED BY THE KETTERING FAMILY FOUNDATION.

*Janine Antoni, Swoon*

Through November 15

Floor 1, Anne & Joel Ehrenkrantz Gallery

*Swoon*, Janine Antoni's first major video installation, explores the nature of desire and how one responds to it. Using elements from Tchaikovsky's ballet *Swan Lake*, *Swoon* is divided into three sections that position the visitor as viewer, voyeur, and performer.

*Seton Smith: Pale Guide to Transparent Things*

November 20, 1998–April 4, 1999

Floor 1, Anne & Joel Ehrenkrantz Gallery

Lower Level, Robert J. Hurst Family Gallery

Photographer Seton Smith's work is presented in three site-specific installations within the Museum. Blurred images on light boxes, thirteen large-scale prints, and a monumental fabric diptych hung from the Museum's large windows facing Madison Avenue comprise the exhibition.

ADDITIONAL SUPPORT FOR THIS EXHIBITION IS GENEROUSLY PROVIDED BY TWO ANONYMOUS DONORS.



Janine Antoni  
*Swoon*, 1997

Mirrors, curtains, videotape (color, sound), dimensions variable  
Collection of the artist; courtesy Luhring Augustine, New York

*Swoon* was originally produced by Capp Street Project, San Francisco

Photograph by Capp Street Project/Ben Blackwell



Seton Smith

*Box and Cylinder*, 1994

Silver dye bleach prints (Cibachromes) on plexiglass, two parts, 72 x 48 in. each

Collection of the artist

Seminars with Artists:  
Rediscovering Painting

Thursdays,  
October 1–29  
6:15–7:30 pm

See p. 12

Course

Taking the Pulse:  
What's New in  
American Art—Three  
Perspectives

Tuesdays,  
October 13, 20, and 27  
11 am–12:30 pm

See p. 12

Conversation on Art

Janine Antoni and  
Elisabeth Sussman

Tuesday, November 10  
7 pm

See p. 13

# EXHIBITIONS

# PERMANENT COLLECTION

Visit the Whitney's new Leonard & Evelyn Lauder Galleries, featuring works from the Permanent Collection. Treasures of twentieth-century American art from 1900 to 1950 are on display, including masterworks by Alexander Calder, Edward Hopper, and Georgia O'Keeffe.

**Good Times, Hard Times, War Times:  
American Prints from the 1920s to the 1940s**  
Through November 15  
Floor 5, Ames Family Gallery

This selection of prints, part of a collection of over three hundred recently purchased by the Museum, reflects the vitality and diversity of American printmaking between the two world wars. During this period, Federal government arts projects and the increased accessibility of print techniques generated a renewed interest in print-making.

**Weegee: Shots in the Dark**  
October 1-November 15  
Lower Level, Robert J. Hurst Family Gallery

As a tabloid photographer, Weegee chronicled New York's dark, sometimes dangerous underside during the 1940s. This small group of his photographs presents a gritty yet compelling urban portrait.

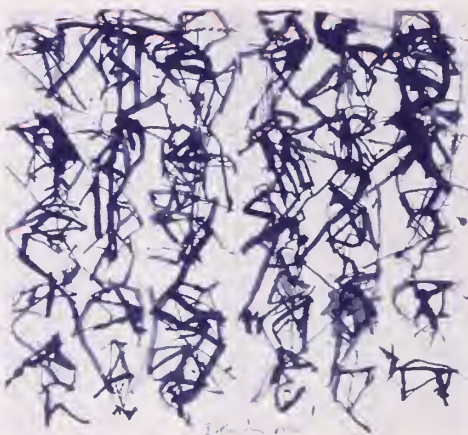
**Weegee**  
*Untitled (Charles Sodokoff and Arthur Webber Use Their Top Hats to Hide Their Faces)*, 1942  
Gelatin silver print, 7 9/16 x 9 1/2 in.  
Whitney Museum of American Art, New York; Gift of Denise Rich



8

**Directions: Photography from the Permanent Collection**  
*Recent Gifts and Acquisitions*  
October 2, 1998-March 28, 1999  
Floor 5, Mezzanine, Sondra Gilman Gallery  
Photographs by Gabriel Orozco, Richard Misrach, Lewis Baltz, Mary Kelly, James Casebere, and Allan McCollum highlight this selection of recent gifts and acquisitions.

ADDITIONAL SUPPORT FOR THIS GALLERY IS PROVIDED BY THE BUHL FOUNDATION



**Brice Marden**  
*St. Bort's 1985-86 N.Y. 3*, 1985-86  
Ink and gouache on paper, 7 5/16 x 7 7/8 in.  
Whitney Museum of American Art, New York;  
Gift of the artist

**Brice Marden Drawings: The Whitney Museum of American Art Collection**  
November 20, 1998-March 28, 1999  
Floor 5, Ames Family Gallery

The Whitney's collection of forty-four drawings by Brice Marden is the largest in the world. The drawings in this exhibition reveal Marden's extraordinary draftsmanship, from the sensual surfaces of his early grids and rectangles to the expressive movement of his 1970s ink drawings. A large selection of workbook drawings is also on display.

THE EXHIBITION CATALOGUE IS MADE POSSIBLE BY GENEROUS GIFTS FROM THE DRAWING COMMITTEE OF THE WHITNEY MUSEUM OF AMERICAN ART

**Family Fun!**  
Skyscrapers, Shapes, and Signs: Exploring American Art  
Saturday, November 21  
9-11 am  
See p. 14

**Artphone**   
Design your own audio tour of the Whitney Museum and its Permanent Collection with the easy-to-use, hand-held units of the Whitney Artphone

**Exhibition Catalogue**  
*Brice Marden Drawings: The Whitney Museum of American Art Collection*, by Janie C. Lee  
See p. 19

# NEW AMERICAN FILM & VIDEO SERIES

**Liisa Roberts, *Blind Side***

Through October 4

Floor 2, Film & Video Gallery

*Blind Side*, a fascinating new installation by Liisa Roberts, breaks down the traditional relationship between the viewer and the projected image. Roberts' work shifts our perception of film from the cinema to another, sculptural and psychological space in which the viewer becomes an active participant.

COMMISSIONED IN COLLABORATION WITH THE  
MIAMI ART MUSEUM.



Liisa Roberts

View of "*betraying a portrait*" at Janice Guy, New York, 1995

Photograph by Greta Olafsdottir

**Andy Warhol, *Outer and Inner Space***

October 15–November 29

Floor 2, Film & Video Gallery

*Outer and Inner Space*, Andy Warhol's first double-screen film, shows a "live" Edie Sedgwick in confrontation with a prerecorded videotape of herself talking. By experimenting with the electronic breakdown of the video image, and then projecting two film reels side by side, Warhol creates a compelling psychological portrait. The large black-and-white multiple images of Sedgwick bear a striking visual resemblance to Warhol's well-known paintings of movie stars such as Marilyn Monroe and Elizabeth Taylor.

**Gary Hill, *Circular Breathing***

December 17, 1998–February 14, 1999

Floor 2, Film & Video Gallery

Gary Hill is internationally renowned for his video installations. In this first Whitney Museum showing of Hill's *Circular Breathing* (1994), which the Museum acquired in 1995, five large-scale black-and-white projections are positioned next to each other along a single wall, forming a horizontal line of changing imagery. As each image appears, its speed slows down according to the number of projections shown, giving the piece a strongly cinematic quality.



Gary Hill

View of *Circular Breathing*, 1994

THE NEW AMERICAN FILM & VIDEO SERIES IS MADE POSSIBLE IN PART BY GRANTS FROM THE FILM & VIDEO FELLOWS OF THE WHITNEY MUSEUM OF AMERICAN ART, GEORGE S. KAUFMAN AND THE KAUFMAN ASTORIA STUDIOS, AND PUBLIC FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS, A STATE AGENCY.

## Free Admission for a Year

Become a member of the Whitney and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store, Whitney Museum Bookstore, and Sarabeth's Restaurant, and other benefits. Visit the Membership Desk in the Museum Lobby or call 570-3641.

## Free Weekly Tours

Free tours of current exhibitions are offered to adult and family audiences. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

## Whitney Web Site

<http://www.echonyc.com/~whitney>  
Visit the Whitney Museum of American Art's web site to gain access to images, information, and a forum for discussion designed to enhance appreciation of American art.

# WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

120 Park Avenue at 42nd Street  
New York, NY 10017  
(212) 875-2550

## HOURS:

### Sculpture Court

Monday-Saturday, 7:30 am-9:30 pm  
Sunday and holidays, 11 am-7 pm

### Gallery

Monday-Friday, 11 am-6 pm  
Thursday until 7:30 pm

### Free admission

THE WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS IS  
FUNDED BY PHILIP MORRIS COMPANIES INC.

### Hope Sandrow: *Water Life* Through October 9

Sixteen luminous underwater photographs of human figures, nearly ten thousand spiral snail shells, and the gentle sound of running water comprise this multimedia installation that Sandrow designed as a site of healing and transcendence in the heart of Manhattan.

### Shirin Neshat, *Turbulent* October 23, 1998-January 15, 1999

In *Turbulent*, Shirin Neshat places video projections of two Iranian performers on facing walls of the gallery. This produces a powerful exchange of performances that dramatizes the creative potential of artists who work within the hierarchical, gendered roles defined by contemporary Iranian society.

## PERFORMANCE ON 42ND

Experience our free series of music, dance, and theatrical events. For more information, call (212) 878-2475.

### Plays in Process

October 5 and 6 7:30 pm

Two days, two plays, two legendary artists. Both plays are presented as staged readings.

Monday, October 5: *Gertrude and Alice: A Likeness to Loving*, written and performed by Linda Chapman and Lola Pashalinski. This play explores the relationship between Gertrude Stein and Alice B. Toklas and the way Stein's writing grew out of their shared daily life.

Tuesday, October 6: *The Bride Who Became Frightened When She Saw Life Open*, written by Alva Rogers. Mexican painter Frida Kahlo is the central character in this one-act dream play.

### Sync

Thursday, November 19 7:30 pm

Ned Rothenberg's new group Sync weaves together a rich tapestry of world music forms. The ensemble includes Rothenberg, a virtuoso on the saxophone, clarinet, and shakuhachi flute, guitarist Jerome Harris, and percussionist Samir Chatterjee, one of India's leading tabla drum players.

### Sussan Deyhim

Thursday, December 10 7:30 pm

Known for her haunting and meditative music, Kurdish-Iranian vocalist Sussan Deyhim is one of the featured performers in Shirin Neshat's installation *Turbulent*. Deyhim presents a special concert to accompany the exhibition.



left: Shirin Neshat, *Turbulent*, installation detail, 1998



right: Sussan Deyhim

10

Members receive a discount on all Whitney Public Programs and Events

Opening Reception  
*Shirin Neshat, Turbulent*  
Thursday, October 22  
6 pm

Museum members may order tickets using a credit card by calling (212) 570-7710



Gertrude Stein and Alice B. Toklas  
Photograph courtesy the UCLA Library

# WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION

One Champion Plaza, Atlantic Street  
at Tresser Boulevard  
Stamford, CT 06921  
(203) 358-7630

## HOURS:

Tuesday-Saturday, 11 am-5 pm

## Gallery Talks

Tuesday, Thursday, and Saturday at 12:30 pm

## Free admission

THE WHITNEY MUSEUM OF AMERICAN ART AT CHAMPION IS  
FUNDED BY CHAMPION INTERNATIONAL CORPORATION.

### *Interlacings: The Craft of Contemporary Art* September 11-November 21

This exhibition of works that cross the boundary between contemporary art and craft examines the different ways artists use craft techniques and materials to express concepts such as migration, loss, death, and creativity. Featured artists include Sylvia Benitez, Sonia Labouriau, and Josiah McElheny.

top right: Sylvia Benitez, *Peter and Paul*, 1998  
Vines, two balls, 60 in. diameter each  
Collection of the artist



### *Walker Evans: Simple Secrets* *Photographs from the Collection of* *Marian and Benjamin A. Hill* December 11, 1998-February 24, 1999

This exhibition of eighty-five photographs reveals the complex achievements of one of America's greatest photographers. Beginning with his early New York abstractions, street scenes, and portraits, the exhibition goes on to cover Evans' work on New England and New York Victorian architecture; his travels to Tahiti, Cuba, and New Orleans; the African art series; and his involvement with the Farm Security Administration.

right: *Man with Cigar, Southeastern U.S.*, c. 1935  
Gelatin silver print, 6 3/8 x 5 3/4 in.  
Collection of Marian and Benjamin A. Hill  
bottom right: *Sixth Avenue and Forty-Second Street, New York*, 1929  
Gelatin silver print  
Collection of Marian and Benjamin A. Hill



Opening Reception  
*Interlacings: The*  
*Craft of*  
*Contemporary Art*  
Thursday,  
September 10  
6-7:30 pm

right:  
Michèle Blondel,  
*Untitled*, 1997  
Blown Baccarat  
crystal and dried fish,  
two parts,  
14 1/2 x 6 in. each  
Collection of the  
artist; courtesy Elga  
Wimmer Gallery,  
New York



Opening  
Reception  
*Walker Evans:*  
*Simple Secrets*  
Thursday,  
December 10  
6-7:30 pm



# PUBLIC PROGRAMS COURSES

## COURSES

**Seminars with Artists: Rediscovering Painting**  
Thursdays, October 1, 8, 15, 22, and 29  
6:15–7:30 pm

Painting has often been called "dead," yet artists continue to make some of their best work in this traditional medium. In an informal setting, meet with leading contemporary artists whose paintings are among the most outstanding art being made today. Discover why painting continues to be one of the most exciting and engaging art forms. The seminars are moderated by Linda F. Daitz. Limited seating.

October 1	Alex Katz
October 8	Catherine Murphy
October 15	Frank Moore
October 22	Jane Freilicher
October 29	Robert Mangold

Series admission: \$100; \$70 members, senior citizens, and students with valid ID. Individual sessions: \$17.50; \$12.50 members, senior citizens, and students with valid ID.

SEMINARS WITH ARTISTS IS MADE POSSIBLE BY A GENEROUS GRANT FROM THE CARL AND RUTH SHAPIRO FAMILY FOUNDATION.

**Taking the Pulse: What's New in American Art—Three Perspectives**  
Tuesdays, October 13, 20, and 27  
11 am–12:30 pm

Join three leading experts who explore the diversity of contemporary art and offer insights for understanding the processes, issues, and strategies used by artists today.

October 13	Jerry Saltz, critic
October 20	Linda Yablonsky, author and independent art critic
October 27	Vicki Goldberg, author and critic

Series admission: \$60, \$45 members, senior citizens, and students with valid ID. Individual lectures: \$25; \$18 members, senior citizens, and students with valid ID.

**Tradition and Innovation: African-American Art and Artists from 1950 to the Present**  
Thursdays, November 5, 12, and 19  
6:15–7:30 pm

In this special three-part course, Thelma Golden, curator, Whitney Museum, will explore key issues and themes relating to the richness and diversity of African-American art over the past fifty years.

Series admission: \$60; \$45 members, senior citizens, and students with valid ID. Individual lectures: \$25; \$18 members, senior citizens, and students with valid ID.



Members receive priority enrollment to all Whitney Public Programs.

Museum members may order tickets using a credit card by calling (212) 570-7710.

For more information on these and all upcoming programs, call (212) 570-7722.

# LECTURE & SYMPOSIA

## CONVERSATIONS ON ART

**Stanley Crouch on Bob Thompson**

**Wednesday, October 7 7 pm**

Join Stanley Crouch, author of *The All-American Skin Game, or, the Decoy of Race*, and Thelma Golden, curator, Whitney Museum, as they discuss music, culture, and the art of Bob Thompson.

**Janine Antoni and Elisabeth Sussman**

**Tuesday, November 10 7 pm**

Join artist Janine Antoni and Elisabeth Sussman, curator, Whitney Museum, as they discuss *Swoon*, Antoni's current project at the Museum.

Admission to each: \$8; \$6 members, senior citizens, and students with valid ID.

THIS SERIES IS MADE POSSIBLE BY THE JOE AND EMILY LOWE FOUNDATION.

## LECTURE

**Berthe Kolin Annual Distinguished Lecture**

**Gerald Murphy: L'Artiste Américain**

**Monday, October 26 7 pm**

**Free**

Gerald Murphy, part of the generation of artists who worked in Europe after World War I, produced a small number of highly individualized paintings and was the model for the hero of F. Scott Fitzgerald's *Tender Is the Night*.

Join Wanda Corn, professor of art history, Stanford University, and author of *The Great American Thing: Modern Art and the Shaping of National Identity* (forthcoming), as she discusses why Murphy was considered the prototypical American in Paris.

THIS LECTURE IS MADE POSSIBLE BY GENEROUS GIFTS FROM THE HELENA RUBINSTEIN FOUNDATION AND THE FAMILY AND FRIENDS OF BERTHE KOLIN.

Reservations are recommended. Call (212) 570-7722.

## SYMPOSIA

**Artists on Bob Thompson**

**Wednesday, October 21 7 pm**

Panelists: Emilio Cruz, artist; Hettie Jones, author; Glenn Ligon, artist; and others to be announced.

Moderator: Thelma Golden, curator, Whitney Museum.

Admission to each: \$8; \$6 members, senior citizens, and students with valid ID.

**Artists on Mark Rothko**

**Tuesday, November 17 7 pm**

Panelists: A.M. Homes, writer; Byron Kim, artist; Jessica Stockholder, artist; Philip Taaffe, artist; and Patrick Ireland, artist.

Moderator: Adam D. Weinberg, curator, Permanent Collection, Whitney Museum.



## GALLERY TOURS

**Beyond the Whitney: Discovering Contemporary Art in New York**

Discover the range of contemporary art currently on view in New York City through private tours and behind-the-scenes looks at art galleries in two prominent art communities. Linda F. Daitz leads the tours.

**Private tours of selected galleries in SoHo**

**Thursday, October 29 11 am**

**Private tours of selected galleries in Chelsea**

**Thursday, November 12 11 am**

Pre-registration is required. Fee: \$60; \$35 members, senior citizens, and students with valid ID.

### To order tickets for Public Programs:

Tickets may be purchased by sending a check, payable to the Whitney Museum of American Art, to:

Education Department  
Whitney Museum  
945 Madison Avenue  
New York, NY 10021

Museum members may order tickets using a credit card by calling (212) 570-7710.

For more information on these and all upcoming programs, call (212) 570-7722.

### Free Admission for a Year

Become a member of the Whitney and enjoy free admission, invitations to opening receptions, discounts at the Whitney Museum Store, Whitney Museum Bookstore, and Sarabeth's Restaurant, and other benefits. Visit the Membership Desk in the Museum Lobby or call 570-3641.

# PUBLIC PROGRAMS FOR FAMILIES

## FAMILY PROGRAMS

### *Family Fun! Workshops*

Saturdays, 9-11 am

Special gallery tours and hands-on activities engage participants to look at and talk about the art on view. Recommended for ages five to ten; children must be accompanied by an adult.

### *Surrounded by Color: Mork Rothko's Paintings*

October 24

### *Skyscrapers, Shapes, and Signs:*

### *Exploring American Art*

November 21

### *Boogie to the Beat: The Art of Bob Thompson*

December 12

Admission to each workshop: \$6 per family; \$4 members. Pre-registration is required. Call (212) 570-7710.

### *Look Out! Free Tours for Families*

Saturdays, 1 pm

Free with Museum admission

Every Saturday, the Whitney invites families to attend a free guided tour of the Museum's exhibitions. Join us each week to discover something new and exciting about American art.

No reservations necessary.

## FAMILY BROCHURE

### *Moving Through the Century: People, Places, and Spaces*

Free

The Whitney invites children and grown-ups to explore together the Whitney Museum Permanent Collection. This guide is an enjoyable and exciting way for families to discover how artists have pictured the people, places, and spaces of twentieth-century America.

Available at the Information & Membership Desk in the Museum Lobby.





# SPECIAL PROGRAMS

## WALKING TOUR

*Harlem: The Jazz Age and Beyond*  
Saturday, September 12 4 pm

This tour features both familiar and unfamiliar sites that illuminate the richness and diversity of this historic neighborhood.

Pre-registration is required; space is limited. For registration and further information, call (212) 534-1672, ext. 206.

Fee: \$10; \$8 members

THIS TOUR IS PART OF A SERIES, CO-ORGANIZED BY THE WHITNEY MUSEUM OF AMERICAN ART AND THE MUSEUM OF THE CITY OF NEW YORK.

## PROGRAMS FOR EDUCATORS

**Teacher Workshops**  
Tuesdays, 4-7:30 pm

These workshops explore the spirit of innovation and invention in works by prominent American artists.

*Rhythm and Myth: The Paintings of Bob Thompson*  
October 6

*Color, Form, Space, Light: The Art of Mark Rothko*  
October 27

*Georgia O'Keeffe: Visions of Nature*  
November 17

*Alexander Calder: A Dynamic Universe*  
December 1

*Edward Hopper: Observing the American Scene*  
January 12

For information and registration materials, call (212) 570-7710.

## DAY WITHOUT ART

Sunday, November 29 12-6 pm

The Whitney Museum joins the nationwide arts community in "A Day Without Art: A Day of Action and Mourning in Response to the AIDS Crisis." Volunteers from the Gay Men's Health Crisis will be in the Museum Lobby to provide information on AIDS prevention and support groups.



GENERAL SUPPORT FOR THE WHITNEY MUSEUM'S EDUCATION PROGRAMS IS PROVIDED BY THE LOUIS AND ANNE ABRONS FOUNDATION, THE BARKER WELFARE FOUNDATION, THE LOUIS CALDER FOUNDATION, CITIBANK, THE EDUCATION COMMITTEE OF THE WHITNEY MUSEUM OF AMERICAN ART, WILLIAM RANDOLPH HEARST FOUNDATION, THE NATURAL HERITAGE TRUST, PUBLIC FUNDS FROM THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS, THE HELENA RUBINSTEIN FOUNDATION, MAY AND SAMUEL RUDIN FAMILY FOUNDATION, INC., THE TRAVELERS FOUNDATION, AND AN ANONYMOUS DONOR.

YOUTH INSIGHTS IS MADE POSSIBLE BY A GENEROUS CHALLENGE GRANT FROM THE PEW CHARITABLE TRUSTS. ADDITIONAL SUPPORT IS PROVIDED BY THE NEW DOROTHEA L. LEONHARDT FUND OF THE COMMUNITIES FOUNDATION OF TEXAS, PUBLIC FUNDS FROM THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS CULTURAL CHALLENGE PROGRAM, AND GRANTS FROM BANKERS TRUST, THE KETTERING FAMILY FOUNDATION, THE CHASE MANHATTAN BANK, REBECCA COOPER WALDMAN AND THE LOUIS AND HILDA SILVERSTEIN FOUNDATION AND AMY AND ROBERT STAVIS.

To order tickets for Public Programs. Tickets may be purchased by sending a check, payable to the Whitney Museum of American Art, to:

Education Department  
Whitney Museum  
945 Madison Avenue  
New York, NY 10021

Museum members may order tickets using a credit card by calling (212) 570-7710.

For more information on these and all upcoming programs, call (212) 570-7722.

# WHITNEY MEMBERS MEMBERS BENEFITS

*The American Century: Art and Culture 1900-2000* is a two-part, timed-ticket exhibition at the Whitney Museum from April 1999 to March 2000. Membership privileges for this special exhibition are highlighted below.

## Artist/Student \$35

• Unlimited free admission for one to the Museum (please note, two-week advance reservations are advisable for *The American Century*) • Invitation for two to the preview reception of a major exhibition • Annual subscription to *Whitney*, the Members publication • 20% discount on Whitney Museum published catalogues; 10% discount on other publications, all merchandise at the Whitney Museum Store, the Whitney Museum Bookstore, and our restaurant, Sarabeth's at the Whitney • Discounts on Museum programs and courses • Discounts at selected neighborhood merchants • Members-only shopping days

\* 100% of this contribution is tax-deductible

## Individual \$65-\$94

All the preceding benefits, plus • Invitation for two to one additional preview reception of a major exhibition, including *The American Century* • Invitations for two to members-only events • Invitations to behind-the-scenes tours and national travel programs

\* 100% of this contribution is tax-deductible

## Dual/Family \$95-\$149

All the preceding benefits, plus • Two membership cards for unlimited free admission to the Museum for two adults and accompanying children under 18 (please note two-week advance reservations are advisable for *The American Century*)

\* 100% of this contribution is tax-deductible

## Contributor \$150-\$249

All the preceding benefits, plus • Invitations to an additional preview reception for a major exhibition • Invitation to a Branch Museum opening reception

\* 100% of this contribution is tax-deductible

## Friend \$250-\$499

All the preceding benefits, plus • Option to purchase priority timed tickets for your guests at the Museum for *The American Century* (based on availability; two-week advance reservations are advisable) • One free exhibition catalogue • Invitations to preview receptions for all exhibitions • Invitations to two Branch Museum opening receptions

\* \$30 of this contribution is not tax-deductible

## Patron \$500-\$999

All the preceding benefits, plus • An additional free exhibition catalogue • Invitations to two additional Branch Museum opening receptions • Invitation to participate in Whitney Museum trips abroad • Use of the Museum Library by appointment

\* \$70 of this contribution is not tax-deductible

## Whitney Circle \$1,000-\$2,499

All the preceding benefits, plus • Two additional free exhibition catalogues, including *The American Century* catalogue • Two VIP passes for one-time entry to *The American Century* • Four complimentary admissions for guests when accompanied by Whitney Circle member, except for *The American Century* • Two guest passes (not valid for *The American Century*) • Invitations to curator-led private tours of all exhibitions before openings • Invitations to all Branch Museum opening receptions

\* \$179 of this contribution is not tax-deductible

## Whitney Fellow \$2,500

All the preceding benefits, plus • Two additional VIP passes for one-time entry to *The American Century* • Two additional admissions for guests when accompanied by Whitney Fellow, except for *The American Century* • Four guest passes (not valid for *The American Century*) • Dinner with the director • Loan of a work of art from the Museum's Permanent Collection • Private events at the homes of collectors and artist studios • Free admission to all museum programs and courses (reservations required)

\* \$485 of this contribution is not tax-deductible

## Director's Council \$7,500 (\$2,500 Whitney Fellow membership plus \$5,000 Director's Council dues)

Whitney Fellows are invited to join the Director's Council. This new special group is open to individuals who share a keen interest in American art and wish to contribute directly to the funding of important exhibitions at the Whitney Museum. In recognition of their support Director's Council members are invited to a wide range of exclusive art-related events including an annual dinner at the home of the director or a trustee, as well as exclusive visits to the homes of private collectors and artists' studios. Private gallery tours and evening symposia are also planned throughout the year for Director's Council members

\* \$1,356 of this contribution is not tax-deductible

\* If you decline the Museum catalogues you are eligible to receive, the tax-deductible portion of your Membership contribution will be increased.

For information on Membership categories, or how to become a Whitney member, please call (212) 570-3641.

Mork Rothko  
Installation Tour  
for Whitney  
Fellows and  
Whitney Circle  
Friday,  
September 18  
6:30-7:30 pm

Bob Thompson  
Installation Tour  
for Whitney Fellows  
and Whitney Circle  
Friday,  
September 25  
6:30-7:30 pm

# MEMBERS PROGRAMS

## Art After Hours

Art After Hours provides an evening for members to enjoy a private tour of the Museum's current exhibitions with a curator and to share refreshments with fellow art lovers. Join us for this exclusive chance to explore exhibitions on view at the Whitney.

### Mark Rothko

Tuesday, October 20 6:30-8 pm

### Bob Thompson

Tuesday, November 10 6:30-8 pm

To make reservations, please call (212) 570-7743.

Admission to each: \$20 in advance; \$25 at the door

## Members Day Trip: Barnes Foundation Saturday, November 7

A members-only visit to the Barnes Foundation in Merion, Pennsylvania, to view one of the finest private collections of early French Modern and Post-Impressionist paintings in the world, as well as other art work including American art and antique furniture.

Fee: \$125 (includes transportation, admission, and lunch)

To make reservations, please call (212) 570-7743.

## Members Holiday Shopping Days

Monday and Tuesday, December 7-8

The Whitney Museum Store will be open December 7 and 8 from 11 am-6 pm for special Whitney Members Shopping Days. Join us for two days of members-only discounts. An additional 10% off of non-Whitney and non-sale merchandise. 20% discount on Whitney merchandise. This offer is valid only for the dates and hours listed. Members must present their current membership cards at time of purchase.



## New Members Reception

Wednesday, December 9 6-9 pm

Join fellow new members for a holiday reception at the Museum and enjoy the opportunity to experience all of the galleries in an exclusive members-only setting. Galleries will be open from 6-9 pm.

For additional information, please call (212) 570-7743.



Give the Gift That Lasts an Entire Year:

A Whitney Museum of American Art Membership

In addition to unlimited free admission and other benefits, Members receive a 20% discount on catalogues published by the Whitney Museum and a 10% discount on other purchases.

To become a Whitney member and receive a 10% discount in the Whitney Museum Store and Whitney Museum Bookstore all year, fill out the form on the inside back cover of this calendar, or call (212) 570-3641

# WHITNEY MUSEUM STORE

Leading American artists and craftspeople have created a unique collection of household objects, furniture, jewelry, T-shirts, and other items. Handmade gifts and souvenirs related to Whitney Museum exhibitions are always available.

## NEW PRODUCTS

### Stuart Davis Silk Scarf

A wearable reproduction of Stuart Davis' *Egg Beater Number 1*, 1927. Sharp geometric lines in a beautiful array of muted colors. The painting is on view in the Leonard & Evelyn Lauder Galleries. 100% silk.

\$65/members price \$52

### Whitney Map T-Shirt and Cap

The Whitney Museum is on the map! Vibrant red, white, and blue graphics designed exclusively for the Whitney.

T-shirt: white with red map and blue star. 100% cotton. Available in S, M, L, XL. \$20/members price \$16. Cap: navy hat with red and white embroidery. 100% cotton. One size fits all. Adjustable strap. \$22.50/members price \$18



18

### Edward Hopper Commemorative Art Supply Collection

Developed in conjunction with the opening of the Leonard & Evelyn Lauder Galleries, this wonderful collection consists of an oil paint set, watercolor set, and sketchbook, each featuring a Hopper image. The oil paint and watercolor sets were produced with art supply specialist Grumbacher and include instructions on basic painting techniques as well as a 12 x 18-inch poster. The handsome spiral-bound sketchbook was produced in collaboration with Strathmore International Paper and contains one hundred premium recycled, 100% acid-free sheets. Ideal for use with crayon, pencil, pen, ink, charcoal, and felt marker.

Oil paint set \$29.95/members price \$23.95; watercolor set \$24.95/members price \$19.95; sketchbook \$9.95/members price \$7.95

### Early Sunday Morning Puzzle

One of Edward Hopper's true masterpieces, *Early Sunday Morning* was acquired by the Whitney Museum within a few months of its completion in 1930 and is still regarded as one of the artist's most evocative works. 500 pieces. 14 7/8 x 18 1/8".

\$12.95/members price \$10.35



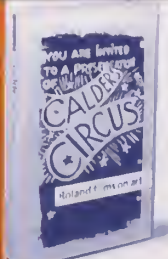
### Kids Apron

For the future artists of America. This reversible apron has pockets containing watercolors, glue, scissors, a cookie cutter, and a recipe for artist's clay. Adjusts to fit sizes 3-8 with its special "grow up" strap. Not intended for children under age 3. Use with adult supervision.

\$22/members price \$17.60



Members receive a 10% discount on all non-sale merchandise at the Whitney Museum Store. Call (212) 606-0200.



Order online!  
[Bookstore@echonyc.com](mailto:Bookstore@echonyc.com)

# WHITNEY MUSEUM BOOKSTORE

## *Whitney Museum of American Art Selected Works from the Permanent Collection*

By Patterson Sims, with commentaries on important works from the Museum's collection and short biographies on the artists who created them. 256 pages, 131 illustrations. In association with W. W. Norton & Company. Paper \$25/members price \$20

## *American Art of the Twentieth Century: Treasures from the Whitney Museum of American Art*

Foreword by David A. Ross and introduction by Adam D. Weinberg, with chapter introductions by Adam D. Weinberg and Beth Venn. This Tiny Folio offers a showcase of this century's American masterpieces. 288 pages, 245 color illustrations. In association with Abbeville Press.

Cloth \$11.95/members price \$9.55



## *Edward Hopper: A Journal of His Work*

By Deborah Lyons, with essays by Deborah Lyons and Brian O'Doherty. Facsimile pages from Hopper's personal ledgers include his sketches, as well as commentaries by Hopper's wife, Jo, and the artist himself. The journal offers an intimate and seldom-seen view of Hopper's life and work. 104 pages, 89 illustrations. In association with W.W. Norton & Company.

Cloth \$25/members price \$20

## *Edward Hopper: A Catalogue Raisonné*

By Gail Levin. The definitive publication of all Hopper's oils, watercolors, and illustrations. Issued as three hard-cover volumes, with one CD-ROM disk. 944 pages, over 1,100 illustrations. In association with W.W. Norton & Company.

Cloth \$750/members price \$600

## *Bob Thompson*

By Thelma Golden, with an essay on Thompson and the cultural context of his work by Judith Wilson and commentaries on several of Thompson's pivotal paintings by Shamim Momin. Vivid reproductions capture the artist's brilliant palette and expressive style. 200 pages, 196 illustrations, 126 in color. In association with the University of California Press.

Paper \$35/members price \$28; Cloth \$50/members price \$40



## *Mork Rothko*

By Jeffrey Weiss, with contributions by John Gage, Carol Mancusi-Ungaro, Barbara Novak, Brian O'Doherty, Mark Rosenthal, and Jessica Stewart. Essays explore both formal elements and philosophical themes in Rothko's work, as well as the artist's biography. 376 pages, 169 illustrations, 136 in color. National Gallery of Art, Washington, D.C.

Paper \$35/members price \$31.50

## *Duane Hanson*

By Laurence Pamer, with essays by Laurence Pamer and Marco Livingstone. Livingstone discusses Hanson's uncannily lifelike human sculptures, while Pamer examines the artist's early work. 62 pages, 36 illustrations, 30 in color. Museum of Art, Fort Lauderdale.

Paper \$20/members price \$18

## *Brice Marden Drawings*

### *The Whitney Museum of American Art Collection*

By Janie C. Lee. Includes an interview with Marden about the creation of these drawings and their place within his work. Elegantly designed and exquisitely reproduced. 80 pages, 46 illustrations, 18 in color.

Paper \$19.95/members price \$15.95



Members receive a 20% discount on all Whitney Museum published catalogues.

To order Whitney publications call the Whitney Museum Bookstore, (212) 570-3614.



Mark Rothko poster  
*Four Dorks in Red, 1958*  
\$15/members price \$12

# AT-A-GLANCE

20

For information on membership and members programs, call 212 570-3641

For information on and tickets for public programs, call 212 570-7722

ArtReach Tuesday for specially scheduled education programs. Galleries closed; Whitney Museum Store & Whitney Museum Bookstore open 11 am-6 pm

Free tours of current exhibitions are offered to adult and family audiences Wednesday through Sunday. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling 212 570-3676

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	Whitney Museum Store & Whitney Museum Bookstore open every Tuesday, 11 am-6 pm				LOOK OUT! Free Tours for Families every Saturday	
	311	23		45	6	Louise Nevelson: Structures Evolving closes Richard Pousette-Dort: The Studio Within closes
	78	910		1112	13	
			Mark Rothko opens			
	1415	1617		1819	20	
						Pot Steir, Likity-Split closes
	2122	2324		2526	27	
	28	29	30			

CLOSED MONDAYS



\* For information on membership and members programs, call (212) 570-3641

\*\* For information on and tickets for public programs, call (212) 570-7722

\*\*\* ArtReach Tuesday for specially scheduled education programs. Galleries closed.

Whitney Museum Store & Whitney Museum Bookstore open 11 am-6 pm.

Free tours of current exhibitions are offered to adult and family audiences Wednesday through Sunday. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

above: Weegee. *Untitled* (Charles Sadaff and Arthur Webber Use Their Top Hats to Hide Their Faces), 1942

## CLOSED MONDAYS

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	Whitney Museum Store & Whitney Museum Bookstore open every Tuesday 11 am-6 pm		Seminar with Artists: Alex Katz** 6:15-7:30 pm See p. 12 Weegee: <i>Shots in the Dark</i> opens	Directions: Photography from the Permanent Collection Recent Gifts and Acquisitions opens	LOOK OUT! Free Tours for Families every Saturday	Lisa Roberts: <i>Blind Side</i> closes
5th & 6th Performance on 42nd Plays in Process 7 pm See p. 10		Conversation on Art: Stanley Crouch on Bob Thompson** 7 pm See p. 13	1	2 3	4	
5	Teacher Workshop: Bob Thompson 4-7:30 pm See p. 15	7 8		9 10	11	
12	Taking the Pulse: Jerry Saltz** 11 am-12:30 pm See p. 12					
19	20	21 22	23 24	25		
27		28 29	30 31			
Berthe Kolm Annual Distinguished Lecture: Wanda Corn on Gerald Murphy** 7 pm See p. 13	Taking the Pulse: Vicki Goldberg 11 am-12:30 pm See p. 12 Teacher Workshop: Mark Rothko** 4-7:30 pm See p. 15	Symposium: Artists on Bob Thompson** 7 pm See p. 13	Seminar with Artists: Jane Freilicher** 6:15-7:30 pm See p. 12 Opening Reception Shirin Neshat: <i>Turbulent</i> at the Whitney Museum at Philip Morris	Shirin Neshat: <i>Turbulent</i> opens at the Whitney Museum at Philip Morris	Family Fun! Workshop Surrounded by Color: Mark Rothko's Paintings** 9-11 am See p. 14	



# AT-A-GLANCE

22

For information on membership and members programs, call 212 570-3641

For information on and tickets for public programs, call 212 570-7222

ArtReach Tuesday for specially scheduled education programs. Galleries closed: Whitney Museum Store & Whitney Museum Bookstore open 11 am-6 pm.

Free tours of current exhibitions are offered to adult and family audiences Wednesday through Sunday. Weekly schedules are available at the

Information and Membership Desk in the Museum Lobby or by calling 212 570-3676.

MONDAY	TUESDAY**	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
						
	Whitney Museum Store & Whitney Museum Bookstore open every Tuesday 11 am-6 pm 10th Anniversary Members Shopping Day at the Whitney Museum Store <b>23</b>	Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15-7:30 pm See p. 12 <b>45</b>	Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15-7:30 pm See p. 12 Beyond the Whitney: Private tours of galleries in Chelsea** 11:12-11 am See p. 13 <b>1112</b>	Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15-7:30 pm See p. 12 Beyond the Whitney: Private tours of galleries in Chelsea** 11:12-11 am See p. 13 <b>1112</b>	LOOK OUT! Free Tours for Families every Saturday Members Day Trip: Barnes Foundation* See p. 17 <b>67</b>	LOOK OUT! Free Tours for Families every Saturday Members Day Trip: Barnes Foundation* See p. 17 <b>8</b>
	Symposium: Artists on 'Mark Rothko' ** 7 pm See p. 13 Teacher Workshop: Georgia O'Keeffe** 4-7:30 pm See p. 15 <b>1617</b>	Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15-7:30 pm See p. 12 Performance on 42nd Sync 7:30 pm See p. 10 <b>1819</b>	Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15-7:30 pm See p. 12 Beyond the Whitney: Private tours of galleries in Chelsea** 11:12-11 am See p. 13 <b>1112</b>	Course Tradition and Innovation: African-American Art and Artists from 1950 to the Present 6:15-7:30 pm See p. 12 Beyond the Whitney: Private tours of galleries in Chelsea** 11:12-11 am See p. 13 <b>1112</b>	Family Fun! Workshop Skyscrapers, Shapes, and Signs: Exploring American Art 9-11 am See p. 14 Interfacing: The Craft of Contemporary Art closes at the Whitney Museum at Champion <b>2021</b>	Good Times, Hard Times, War Times: American Prints from the 1920s to the 1940s closes Janine Antoni, Swoon closes Weegee: Shots in the Dark closes <b>15</b>
	<b>24</b>	<b>2526</b>	<b>2728</b>	<b>2728</b>	<b>22</b>	<b>29</b>
<b>23</b>						Day Without Art** 12-6 pm See p. 15 Mark Rothko closes Andy Warhol, Outer and Inner Space closes

CLOSED MONDAYS

30



\* For information on membership and members programs, call (212) 570-3641

\*\* For information on programs, call and tickets for public programs, call (212) 570-7722

\*\*\* ArtReach Tuesday for specially scheduled education programs. Galleries closed; Whitney Museum Store & Bookstore open 11 am-6 pm.

Free tours of current exhibitions are offered to adult and family audiences Wednesday through Sunday. Weekly schedules are available at the Information and Membership Desk in the Museum Lobby or by calling (212) 570-3676.

above right: Walker Evans, Sixth Avenue and Forty-Second Street, New York (detail), 1929  
center: Duane Hanson, Young Shopper, 1973

# DECEMBER

MONDAY	TUESDAY***	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	Whitney Museum Store & Whitney Museum Bookstore open every Tuesday 11 am-6 pm Teacher Workshop: Alexander Calder** 4-7:30 pm See p. 15	New Members Reception* 6-9 pm See p. 17	Opening Reception: Walker Evans: Simple Secrets at the Whitney Museum at Champion	Walker Evans: Simple Secrets opens at the Whitney Museum at Champion	LOOK OUT! Free Tours for Families every Saturday	
	1	23	23	45	6	
	7 & 8th	Members Holiday Shopping Days* 11 am-6 pm See p. 17	Performance on 42nd Sussan Deyhim 7:30 pm See p. 10	Family Fun! Workshop Boogie to the Beat: The Art of Bob Thompson** 9-11 am See p. 14		
	7 & 8	910	910	12	12	13
		Installation Tour: Duane Hanson* 6-7 pm by invitation Members Opening Reception: Duane Hanson* 7-9 pm See p. 6	Duane Hanson: A Survey of His Work from the '30s to the '90s opens Gary Hill, Circular Breathing opens Hindsight opens			
	14	15	1617	1819	20	
CLOSED MONDAYS						
	21	22	2324	2526	27	
				1999		
	28	29	3031	12		





*The American Century*  
*Art and Culture 1900-2000*  
Opens April 1999

Leading the way into the millennium, the Whitney Museum will present *The American Century: Art and Culture 1900-2000*, the largest and most ambitious retrospective of twentieth-century American art and culture in the seventy-year history of the Museum. Organized as two consecutive exhibitions, each of which will take over the entire Museum, *The American Century* will stand as the Whitney's epic review of America's aesthetic accomplishments during the past one hundred years. Over one thousand works—from painting to sculpture, performing arts to advertising—will be on display. This landmark exhibition cannot be missed!

Jasper Johns  
*Three Flags*, 1958

Encaustic on canvas, 30 7/8 x 45 1/2 x 5 in.

Whitney Museum of American Art, New York; 50th Anniversary Gift of the Gilman Foundation, Inc., The Lauder Foundation,

A. Alfred Taubman, an anonymous donor, and purchase

© Jasper Johns/Licensed by VAGA, New York, NY

# APPLICATION FORM

YES, I WANT TO ENJOY THE BENEFITS OF A  
WHITNEY MUSEUM OF AMERICAN ART MEMBERSHIP

- |   |   |
|---|---|
| <input type="checkbox"/> Director's Council \$7,500     | <input type="checkbox"/> Whitney Contemporary \$250 |
| <input type="checkbox"/> Whitney Fellow \$2,500         | <input type="checkbox"/> Contributor \$150-\$249    |
| <input type="checkbox"/> Whitney Circle \$1,000-\$2,499 | <input type="checkbox"/> Dual/Family \$95-\$149     |
| <input type="checkbox"/> Patron \$500-\$999             | <input type="checkbox"/> Individual \$65-\$94       |
| <input type="checkbox"/> Friend \$250-\$499             | <input type="checkbox"/> Artist/Student* \$35       |

Mr. Mrs. Ms. Miss Dr. (please circle)

Name (please print name as it is to appear in Membership materials)

Address

City

State Zip Code

Business telephone Home telephone

Name to appear on second membership card  
(For Dual/Family membership and above. If no name is given,  
the second card will read "guest of.")

Optional for Dual/Family memberships and above  
(for mailing purposes)

Relationship of second card holder:

Spouse/Partner  Family Member  Friend

I would like to make an additional gift to the Annual Fund \$ \_\_\_\_\_

Check enclosed for \$ \_\_\_\_\_, payable to:  
**Whitney Museum of American Art**

Please charge my Membership/Annual Fund gift totaling \$ \_\_\_\_\_

to my:  Visa  MasterCard  American Express

Card number Expiration date

Signature (required for credit cards)

Employer's matching gift form is enclosed. (You may be able to use your employer's matching gift to upgrade to a higher level of membership and increase your benefits.)

I prefer to increase my tax deductibility, therefore I decline any complimentary catalogues. (Your receipt will reflect the increased tax deductibility of your contribution. Membership dues are tax-deductible to the extent provided by law.)

Please contact me/us about volunteering.

For further information, please call (212) 570-3641.

## GIFT MEMBERSHIP

JOIN TODAY AS A NEW MEMBER AND RECEIVE A  
10% MEMBERSHIP DISCOUNT ON A GIFT MEMBERSHIP.

This is a gift membership for:

Mr. Mrs. Ms. Miss Dr. (please circle)

Name (please print name as it is to appear in Membership materials)

Address

City

State Zip code

Business telephone Home telephone


Membership category

To order by phone with a credit card,  
please call (212) 570-3641.

You may fax this form to (212) 606-0205 or mail to:  
Whitney Museum of American Art/Membership  
945 Madison Avenue, New York, NY 10021-2790

\* Artists must submit a résumé or other evidence of professional activity with this application. Students must include a copy of dated bursar's receipt or current ID from an accredited college, university, or art school.

Visit our website at: <http://www.echonyc.com/~whitney>



THE  
WHITNEY  
MUSEUM  
STORE IS  
TEN YEARS  
OLD!

10!

See pages xiii, 17-19  
for details.

Support for the Whitney Museum's general operations is provided by donors to the Museum's Annual Fund, The Cowles Charitable Trust, The Marc Haas Foundation, William H. Kearns Foundation, F.M. Kirby Foundation, and public funds from the New York State Council on the Arts, a State Agency.

Whitney Museum of American Art  
945 Madison Avenue at 75th Street  
New York, NY 10021-2790

RETURN SERVICE REQUESTED

BULK RATE  
US POSTAGE  
PAID  
BRIDGEPORT, CT  
PERMIT NO. 2